



Royal Academy of Music NEWSLETTER

Issue No 3

April 1992

We have been delighted by many comments on the Newsletter, and are grateful that so many people have sent in contributions. In the next issue (October '92), the *Bush Telegraph* would like to concentrate on those who left in 1922, '32, '42, '52, '62, '72 & '82. Please write in with your news - to Janet Snowman c/o the Development Office, Royal Academy of Music (tel 071 935 1665).

DONT DESTROY THIS ENVELOPE!!!

The Academy is considering moving its mailing onto the Press-stream system to save money with this activity. This will only work, however, if we have a 90% success rate with correct post codes. . On the front of each envelope you will find the box marked 'Has the addressee moved?' If your address as printed on the envelope does not have a post code, or the post code is incorrect, we would be grateful if you would cut out the box and send it to Janet Snowman with your name and correct post code. Thank you very much.

Patterson in Exeter, Europe & London

Paul Patterson, who is known for his pioneering work in the area of composition and contemporary music at the RAM, has startled some people by the innovations he is making at the Exeter Festival, where he has recently been appointed artistic director. He has introduced early music and classical ballet to Exeter audiences for the first time. To those who know him this is not so surprising, given his broad range of interests; for a number of years he was an orchestral trombonist, and played in all kinds of groups from symphony orchestras to marching bands. In his spare time, he enjoys such widely differing activities as sailing and computing.

For 1993, Paul is turning his attention to the Academy again, having just finished organising Exeter 1992. He is now in the process of planning the next Composer Festival, which will be part of the celebrations for the opening of the new Duke's Hall. This month (April), Paul will be busy travelling. There will be two symphonic concerts of his music in the Moldavian capital, Kishinev; he will then travel to Poland to join Henri Tuttilleux, Arne Nordheim and Witold Lutoslawski as a jury member for the Lutoslawski International Composers' Competition from 9-11 April. At the end of April, he will visit Bucharest to hear the Radio Orchestra perform the Romanian premiere of his *Sinfonia for Strings*.

In the autumn, another mini-festival, *Patterson in London*, will be staged at the South Bank and other halls, and will feature a cross-section of his music, including a new work commissioned by the London Philharmonic at the Royal Festival Hall, to be conducted by Franz Welser-Most.

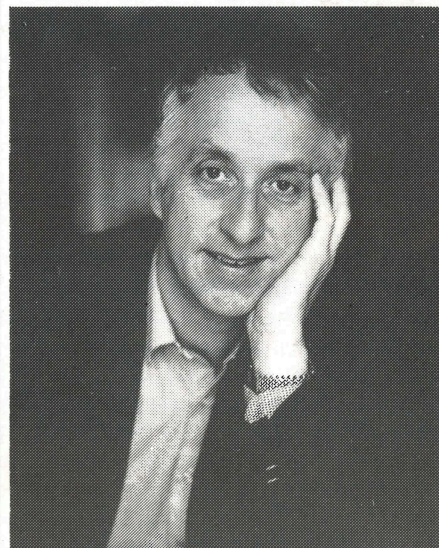
(Paul Patterson is the Head of Composition, RAM)

MUSIC BOX

A superb donation of equipment has been received from Digital Equipment Co Limited, which will enable extension of the Academy's Music Box activities - production of CVs, brochures, flyers, alumni mailing activities. This includes a second PC, a heavy-duty laser printer, a scanner (enabling photographic material to be incorporated into artwork) and a range of art and design-based software. The Academy is most grateful for the support given by Digital.

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Paul Patterson

(Photo Mike Alford)

A major thank you to John Dickinson Stationers for their kind gift of envelopes for our termly mailings



Eating in?

Dave's Diner? The Imbibatorium? Chez Maddams? A major renovation of the Academy's cafeteria is scheduled to take place at the beginning of the summer term. Improvements planned include a new kitchen, revamped menu choice, redesigned seating areas and a new bar to supercede the current Student Union facility. The aim is to have a first-rate, well-appointed and attractive social amenity. A generous prize is on offer for the best name for the area - all suggestions to Patrick Maddams, Managing Director, RAM.

Henry Wood Room

Below are Mrs Tanya Cardew (daughter of Sir Henry Wood) and John Drummond, Managing Director of the Proms, with the bust of Sir Henry which is displayed annually at the Proms, at the dedication of the new Henry Wood Room at the Academy in February. Pianist Jonathan Dobson, who found some 160 unissued recordings in the RAM Library which Sir Henry made with his Queen's Hall Orchestra in the mid-1930s for Decca, and others made in 1908-09 for what is now EMI as accompanist to his first wife, the singer Olga Orousoff, spoke about his discovery to those who were present. One recording was a 1908 bit of studio spoofing (labelled 'Mrs Henry Wood - Terrible!') of Sir Henry singing and accompanying himself on the piano.



(Photo Rita Castle)

Opera Singalong

Chorus parts for last year's Opera Singalong are still available. If you know of any choral society, bath-time tenor or music administrator who might be interested in purchasing same for £1 a copy, please let Janet Snowman know on 071 935 1665. What about suggesting to a music club that you will bring a small ensemble along, conduct, give the audi-

ence parts to sing, and all have a jolly good time joining in?

Sewing shirts for sailors

Richard Baker has generously agreed to present an evening, with appearances by distinguished singers and instrumentalists who have special links with the Academy, in aid of the Soldiers', Sailors' and Airmen's Families Association. The concert, which is organised by Clara Taylor, who will also accompany many of the artists, will take place in the Sir Jack Lyons Theatre in the Academy on Wednesday 15th July at 7.30pm. Tickets will be available in May; inquiries to Clara Taylor, care of RAM.

Old movies

Three worn-looking canisters of film recently came to light. Martin Harvey, former assistant steward at the Academy who is now works officer at the Museum of the Moving Image/National Film Theatre complex, was approached for advice - something Janet Snowman will be eternally grateful for, as she did not realise that the older two films were full of decomposed nitrates. Opening the two older cans could have resulted in a nasty explosion or two!

The technicians at the NFT have done an excellent repair job on the films, and the two films viewed so far include a silent movie of the 1922 Centenary celebrations, and a long demonstration of a pianola; the second is of the 150th anniversary appeal, shot in 1972, with Steve Race, Florence Hooten, Dame Eva Turner, and a young Felicity Lott singing. We are awaiting news of the badly-damaged third film, which maybe of Sir Henry Wood. Martin Harvey has kindly offered us the use of one of the NFT Theatres for a morning viewing of the films, with two showings of each. The only charge will be for personal refreshments, in a screened off area. More news later. And a prize for guessing the name of the music played by the pianola.

Enter now, whilst stocks last!

The two remaining Arts Council bursary schemes which may still be applied for are:

Electro-Acoustic Music - these are for established musicians working in the electronic/electro-acoustic field. Preparation costs for specific projects or support for development and exploration of new tech-

niques. Closing date 18 May 1992 (contact Martin Scott)

Jazz - professional jazz/improvising musicians are eligible to apply for help with specific projects or the longer-term development of ideas. Closing date 22 June 1992 (contact Martin Scott)

Job hunting?

The British Association of Concert Agents Employment Agency specialises in jobs in the classical music profession. Most people on their books have a music degree or experience in arts administration. They are also interested to hear from people with modern languages and other related qualifications. Although bread-and-butter inquiries are for first or second jobs, requests are also received for orchestral managers, publishing executives, A & R managers, librarians, sponsorship consultants, to name but a few. They are always happy to hear from people at any stage in their career, and also from employers. Previous clients have included concert agencies, orchestras etc. If you are looking for a job or a new member of staff, contact Jane Balmer at BACA, 081 874 5742

The Duke's Haul

Clerk of Works, Rex Reynolds, gives a personal update -

What is going on in the Academy? You may have noticed a person wearing his orange-coloured safety helmet wandering through the reception area and the corridors. As clerk of works, my job is to supervise the building alterations and construction work to the Hall and to ensure that the building work is carried out to comply with the design (by chartered architects Bickerdike Allen and Partners, project architect Paul Wiseman).

Those of you who are trying to work in the building will no doubt have been disturbed on occasions by the noise of heavy hammering and compressor-driven cutting equipment removing the old construction, but I am pleased to say that what remains will be the almost 'silent' side of the job, by comparison.

A new orchestral platform is under construction. A temporary roof covers the otherwise-exposed north end of the Hall and will do so until a new section of roof is formed. The new and beautifully-designed and decorated ceiling (complete with gold leaf) has been constructed and

enhances the high level of the Hall. It will be approximately five months before anyone will have the opportunity to view the completed job - the size of the stage will delight you, the blending of the decoration and colours will fascinate you, the new organ will uplift you, and the performer will have a sense of pride and delight in being able to perform in the concert hall. The atmosphere will be a discussion point of everyone who visits, and will encourage an audience to patronise concerts time and again, not only to listen to the harmonious sounds but also to enjoy the beautiful ambience.

Hire of Duke's Hall and other accommodation

The Hall will be available from September 1992 onwards and, where possible, we are keen to accept bookings subject to academic requirements. The Hall may be booked for orchestral and choral rehearsals and performances, social/charity functions, press and recording launches, conferences etc. New catering facilities, including a new bar and eating areas, will also be available from this date. We are planning to obtain public entertainment licences for the Hall and the Sir Jack Lyons Theatre, which will allow the organisation hiring these facilities to sell tickets. Indeed, we intend to have a box office of our own in due course.

All inquiries should be directed to Peggy van Luyn (extension 243) who will be responsible for coordinating the bookings, issuing hire contracts and ensuring there are no clashes with the academic timetable.

FRAM

Hood and Gown

Roy Henderson, who has reached the magic age of ninety-something, has given his scarcely-worn hood and gown to the RAM. He hopes that a gown-less FRAM may wish to take them over. He does not want to be paid for them, but would like the recipient to make a charitable donation to the Academy. Please contact Janet Snowman



Mark Rowlinson, who is a senior music producer with the BBC, has to confess to an occasional reminiscence about the Academy of old, usually induced (and rose-coloured) by the aroma of that first restorative glass when home is eventually reached. He shares it with us, he says, with his tongue still firmly in his cheek...

'... and so I'll say good-night from Leeds and hand you back to the studio in London.'

The listener to BBC Radio Three is transported instantly from the glories of *Ein Heldenleben* to the fifth programme in a series entitled *Music in Britain before the Romans*. They are relieved of the agonies endured by the orchestral musician who must instantaneously hit the snooze button in order to survive the fog-bound coach journey back over the Pennines and the endless tour of housing estates in suburban Manchester to deliver the players to their beds long after the last bus has left Piccadilly. They are spared also the gastronomic ordeal of the producer, whose day has already been under way some fourteen hours. He must accompany the conductor and soloist as they attempt to engulf half-an-ox apiece (it is extraordinary how much 'Mad Cow' British beef recently emancipated Central Europeans will accept on this side of the North Sea) and foot the bill. (British artists might have settled for a nut cutlet and herbal tisane.) The wine may flow, but not for the producer whose other duties include that of chauffeur.

Home is reached six hours before breakfast and at last the day's post can be examined. The customary time-share offers are leavened by a couple of requests for deeds of covenant. Presumably one is enclosed in the large white envelope emanating from the Royal Academy of Music. But no! It is a newsletter.

'So-and-so (1943) has just given a recital in Baffin Land.'

'Artist X (professor 1970-1- left under a cloud - something to do with a chorister) has recently recorded the complete organ works of Scrox for the Zog label in Albania.'

'In 1922 the RAM can claim the unusual distinction of three past members on the Staff of Her Majesty's Chapels Royal and another three detained awaiting Her Majesty's Pleasure.'

'The Wimbledon Rackett Consort has just

given its farewell...'

'Good Lord! Was I really at the Academy with them? So many famous and distinguished people and I didn't know them. I mean I remember old Rattle. He was just a kid, playing the celeste, or a birdcage, or something in *The Cunning Little Vixen*. But the star of the show was one of the flies: Lady Sarah Armstrong-Jones, complete with chaperone. And then there was that wardrobe mistress, or did she do our make-up? Lott I think her name was. I wonder what became of her? And Graham Johnson, memorable in particular for possessing the only known copy of Purcell's *Job's Curse* in the key of B flat minor. Funny old place, the Academy, with one-time Ysäye wizards now negotiating scordatura on gut strings and the odd Don Giovanni or two forsaking the boards for the cloister.

'I wonder what became of the opposition? There was a chap at the College with a stupendous golf swing, Sir Keith Falkner's star turn in the termly match against Lady Lewis's team. I hear he is now less frequently seen at St Andrews and Wentworth and more often at La Scala and Covent Garden. He paid for the drinks at Moor Park, I remember. 'Buy me one next time you're at Glyndebourne,' he said. I never did pass that audition.

And then there was that frightful day we played at Addington Palace. It pelted with rain. Paired with a student from the RCM, I would willingly have called it a day after three holes, but we youngsters could hardly walk in when the octogenarian professors in matches either side of us continued their combat right up to the first pink gin of lunch. Bringing up the tail were the keenest pair of the lot: Lady Lewis (with faithful caddie) and a fellow called Willcocks just down from Cambridge and about to go up to the College - didn't bother with waterproofs or an umbrella, just a Fair Isle jumper and a pencil bag with a modest assortment of five old clubs and a score probably no more than that over par. I wonder why he went into music? No! At this time of night (and after the first fortifying glass) it is no longer the student performances that are remembered with any clarity, but the banter over an ale or two, the boating in Regent's Park, the outrageous alibis to long-suffering professors, the romances in the squalor of the old canteen, the embraces of Dame Eva, and dear old Orlando (the Lewises affectionate and handsome ginger Tom).





Helga Alcock (née **White**, 1936) is a member of the South West Mozart Players and the Duchy Quartet. She taught viola at Dartington College of Arts and is a former member of the Royal Liverpool Philharmonic Orchestra and the Laurence Turner Quartet (Manchester).

Diane Ambache (1967) and the Ambache Chamber Ensemble have recently returned from a tour of the Far East, which included television appearances in Hong Kong and Korea.

Organist **Colin Andrews** (1977) writes from Greenville, North Carolina, USA, where he is married to American organist and professor, Janette Fishell. Colin, who studied with Lionel Rogg in Geneva and also Gillian Weir post-RAM, now pursues an international career from his home in the USA. In 1992 he will record five half-hour programmes for the BBC from Russia during a three-week concert tour, two compact disc recordings in the USA for Priory Records, undertake concert tours to New Zealand, Poland and Germany and give a recital and masterclasses in Singapore.

A Londoner by birth, **Mavis Bacca Dowden** began studying the violin and ballet dancing at the age of six, renouncing the latter when she was awarded the Ada Lewis Scholarship in 1923. She studied with Spencer Dyke and then, as a private scholar, with Editha Knocker. Chamber music classes were with Lionel Tertis and oboe with Leon Goossens. After a bout of ill health, she spent a winter in the West Indies and then went to a sanatorium in Italy, where she remained, with another scholarship, in Rome until the outbreak of World War Two. Fearing to return to England, she opted for Spain, where she joined the Resistance Movement, meeting and hiding escaped POWs on the run from the Gestapo. Betrayed by a pseudo-sympathiser, she was arrested, charged with high espionage, court-martialled and imprisoned in a common criminal gaol. Released through the intercession of Mr Anthony Eden, she was ultimately flown back to England after deportation to Portugal. After a lengthy recuperation, she played with the Boyd Neel Chamber Orchestra, then with the Sadler's Wells Ballet and finally with the Royal Opera House Orchestra, also freelancing as a music journalist. In 1963 she married a Dorset farmer. Now a widow, she lives in Sussex. Mavis has recently published the story of her wartime experiences in her book entitled *Spy-Jacked*, available at

SMH Publishing Service, Gramercy, School Hill, Warnham, West Sussex, RH12 3QN.



Mavis Bacca Dowden

Judith Bailey (1963) became a freelance at the age of 30 (after a short career teaching) in order to devote more time to conducting and composition. She has been conductor of Petersfield Orchestra and Southampton Concert Orchestra for 20 years, and is currently completing a contract as conductor of Petersfield Choral Society. She has composed over 40 substantial works, mostly instrumental and orchestral, and in 1991 some of her vocal and choral music was sung in the United States and in Canada. She is fortunate in having received at least one performance of most of her works and doesn't mind having not (yet!) found a publisher! She maintains close links with her native Cornwall where she retains a home, and is at present studying painting (a life-long interest) with the Open College of Arts. Judith is a member of the Composers' Guild of Great Britain and the Cornish Music Guild.

Harpist **Imogen Barford** (1983) plays with the leading chamber ensemble *Jeux*, which specialises in chamber music with harp. *Jeux* has been invited to premiere many new works - including a Welsh Arts Council commission in a televised recital from the World Harp Festival in Cardiff last year, and a new work by Hugh Wood in a live BBC Concert Hall broadcast. The ensemble builds recital programmes using between two and seven performers - other ex-RAM performers who sometimes play with *Jeux* include **Martin Outram** (1983, viola), **Richard Hand** (1984 guitar) & **Sophie Langdon** (1978, violin). A concert

given by the group as part of the SPNM Showcase at the South Bank in March included a work, *Disenchanted Voices*, by **Paul Archbold** (1986), who is a Fellow in Composition at Sheffield University.

Georgina Beesley (1966) - does anyone know her whereabouts? A former composition classmate would like to make contact, having lost touch with her in the 1970s. Replies to Janet Snowman please.

Soprano **Paula Bott** (1980) is understudying the role of Christine in Andrew Lloyd Webber's *Phantom of the Opera* at the Haymarket Theatre, following in the footsteps of **Jill Washington**, who performed the same leading role in 1991.

Kevin Bowyer (1982), who is organist to the Parish of Warwick and winner of five international first prizes (Calgary, Dublin, Paisley, Odense (all 1990) and St Albans (1983)), has a busy schedule ahead including recitals in Europe, Canada and the USA. Future recording projects include a second disc of the music of Alkan, the *Reubke Sonata*, the Schumann *BACH Fugues*, and a disc of contemporary music including **Brian Ferneyhough's** (1967) *Sieben Sterne* and Sorabji's Second and Third Organ Symphonies. Kevin is also a frequent broadcaster.

Soprano **Susan Bullock** (1983) is sporting at least five steel pins in her broken foot, having slipped on the ice in Holland prior to a performance. Future engagements will include the title role in *Madame Butterfly*, the Female Chorus in *The Turn of the Screw* and Alice in *Falstaff* for the English National Opera; Hecuba for Flanders Opera and the role of *Katya Kabanova* in the opera of the same name for Glyndebourne Touring Opera, for whom she performed the title role in *Jenufa* recently.

Pianist **Iain Burnside** (1979) featured in an article in *The Times* as artistic director and accompanist of a new Song Recital Series at the South Bank. The series is to form a major feature of the Purcell Room for at least three years. This year's guest artists include sopranos Janis Kelly and Luba Organosova, baritone Siegfried Lorenz, tenor Adrian Thompson, bass-baritone Norman Bailey and mezzo Kathleen Kuhlmann.

The Purcell Room was the venue for pianist **Alan Brown's** (1975) most recent recital at the end of March, where he played works by Brahms, Schumann, Debussy

Thank you so much to **Desmond Fenton** (1949) for his kind donation towards the *Newsletter* costs. Prior to his retirement, Desmond played with many major London orchestras, including the London Philharmonic, Royal Philharmonic, BBC Symphony Orchestra and Sadler's Wells Orchestra at the Coliseum.

and Prokofiev. Alan performed Tchaikovsky's First Piano Concerto at Fairfield Hall, Croydon, at the end of March with the Royal Philharmonic Pops Orchestra, and will play the Second Concerto with the Croydon Symphony Orchestra on 9th May, both with conductor **Arthur Davison** (1952). Since 1988 Alan has been the accompanist for the Leith Hill Choral Festival and, at this year's Festival on 23rd April at Dorking Halls, he will be joined at a second piano by Clive Matthews for performances of *Carmina Burana* and Rachmaninov's *Second Suite*. He is also an accompanist and coach at the Guildhall School of Music and Drama.

Muriel Carnegie (née **Horton**, 1962), who studied singing with Henry Cummings, writes from Chichester, also with news of her son **Iain** (1986), who is Head of Music at Homefield School in Sutton, Surrey.

Tom Clarke (1971) continues his excellent work in Bath. He formed the Young Recital Artists Society in Autumn 1991 - concerts take place at the newly-refurbished Assembly Rooms and are supported by the Bath City Council. Clarinetist **Duncan Prescott** (1987) and accompanist **Scott Mitchell** (1984) performed as part of the Spring Series in March. Duncan, who is a member of the Nash Ensemble and an accomplished jazz musician, was awarded the Lisa Fuchsova Prize in 1990, and Duncan and Scott have recently recorded of CD of virtuoso pieces for Chandos.

Arthur McConnell (1966) writes from Oxford where he is employed as assistant head - upper strings, by Oxfordshire County Council. He also coaches the Oxfordshire County Youth Orchestra. From 1978-91 he was head of strings at the Welsh College of Music and Drama. Arthur, a Canadian by birth, studied at the RAM with David Martin and won many awards whilst here, and he completed his formal studies with Ivan Galamian in New York. Before settling in Wales, he played with the Royal Philharmonic and other major London orchestras - he is delighted that many of his own pupils are following in the same footsteps.

News from the Woodwind Department. After a couple of years of freelance work with various orchestras, including the CBSO, **Katharine Constable** (1988) has been appointed second flute in the ENO, joining **Daniel Pailthorpe** (1988) who is

principal flute. Congratulations to **Lara Taylor** (1991), who has been appointed co-principal oboe with the Tenerife Symphony Orchestra, and **Celia Craig** (1991), principal cor anglais with the Bournemouth Symphony Orchestra.

Muriel Dawn (1933) studied with Sir Henry Wood and flautist Geoffrey Gilbert; she moved to Northern Ireland where her husband became the first music adviser, and taught flautist James Galway from 1951 until he became a student at the Royal College of Music.



Rupert D'Cruze

Conductor **Rupert D'Cruze** (1988), who in November 1991 won the Nippon Conductors' Association Prize in the Finals of the Tokyo International Conducting Competition, worked with the Tokyo Philharmonic Orchestra whilst in Japan. In December he made his debut performance with the Huddersfield Philharmonic Society and future plans include conducting at Moscow and London International Opera Festivals, and recordings of the work of George Lloyd.

If you like the music of the Roaring '20s, then *Sloane Square Syncopators* are the name of the game. **Michael Diprose** (1991, cornet), **Mark O'Brien** (sax/clarinet), **Justin Thorogood** (trombone), **Paul Moylan** (piano), **Graham Roberts** (guitar/banjo), **Tommy Pearson** (percussion) - all 1990 leavers - and **Peter Dennis** (vocals) perform everything from Hot Dance to Sweet Jazz - great for theme evenings, corporate and other functions etc. The group's own vocal trio *Nobody's Sweethearts* is also available (**Joanne Lloyd**, **Samantha Lavender** and **Cathryn Salmon**), and the band can expand to 11 if needed. Michael can be reached on 081 450 9449.

Fans of soprano **Bethan Dudley** (1990) will be delighted to hear that she won first

prize of £1000 as the Young Welsh Singer of the Year 1991; Bethan is singing with the D'Oyly Carte Opera Company.

Christopher Enston (1985) is living in Shropshire where he is presently organist and assistant director of music at Ellesmere College, also freelancing as a recitalist, accompanist and adjudicator.

Andrew Fardell (1983) is a freelance conductor (including of the City of London Chamber Choir and Waltham Singers). He is also director of liturgical music at New Hall School, and works extensively with children.

Charles Farncombe (1951) will conduct the Royal Philharmonic Pops and the Malcolm Sargent Festival Choir at the Royal Albert Hall in May, in a performance of *Carmina Burana* in aid of the Malcolm Sargent Cancer Fund for Children, which provides immediate practical help (by way of grants) and counselling help to young people to the age of 21 with cancer, leukaemia or Hodgkin's Disease.

Organist **Sean Farrell** (1990) worked in an independent school for a year before moving to Wakefield, where he is assistant organist of the Cathedral. Last summer he gave a recital in Haderslev Cathedral in Denmark, and future plans include exploring the little-known organ and trombone repertoire with Martin Harvey.

Jacques Fauroux (1988) is singing with the Avignon Opera House, France.

Emma Ferrand (1977), who is a senior lecturer at the Royal Northern College of Music, will be taking part in the International Cello Festival in Manchester in May (artistic director is Ralph Kirschbaum). Emma has made many recordings for TV and radio, and her playing was featured in one of the magical Paul Tortelier masterclasses, which was filmed in 1972 and repeated on BBC Two in the new year.

Kevin Field (1990), percussionist and member of the Bournemouth Symphony Orchestra, is one of the men behind the founding of a new orchestra, The Southern Sinfonia, which is a developing partnership between students of the Royal Academy of Music and the Bournemouth Orchestras. Established last May, the orchestra continues its successful and unique combination of professionals and students side-by-side. It is supported by its parent company, *Classic Projects*, which was



formed by Kevin and percussionist **Andrew McDonald** (1988) some two years ago. The orchestra has a full season ahead with concerts in Leicester, London (St John's Smith Square, 12 October) and Bournemouth (St Peter's 2 June and 18 October). Classic Projects has recently produced its first compact disc with Metier Sound and Vision and, apart from the many corporate entertainment ventures and social occasions, they hope soon to be starting recital dinner cruises on Southampton Water with Blue Funnel Cruises. Kevin can be reached on 0604 642605 and Andrew on 0860 644804.

Catherine Freeman (1950) is living in Malvern where she has recently taken over as Secretary of the Malvern Concert Club (which was started by Sir Edward Elgar), whose membership exceeds 600. Catherine, who has played chamber music throughout her life, writes that the latest ploy is to start an Arts Association and Arts Centre in Malvern, a town, she says, which has been devastated by the current recession.

Further travels in Australia for **John Georgiadis** (1960) who has been appointed as principal guest conductor of the Queensland Philharmonic. John conducted two Brisbane concerts with the QPO before embarking on a two-week Queensland tour, as well as the symphony orchestras of the Queensland Conservatorium and the Victoria College of Music in Melbourne. On 30th March he conducted the London Virtuosi in Madrid, where six days later he also gave a violin recital, both concerts as part of the Madrid '92 Festival. In May, following the RAM Symphony Orchestra Chelmsford Concert, he will go to Athens to conduct La Camerata, a newly-formed Greek chamber orchestra.

Ursula Gray (née **Pepys**, 1938), who is living in Oxfordshire, taught piano in various schools until her retirement in 1982.

Carroll Vincent Hall (formerly **Carroll Swale Vincent**, 1939) is now living in Cornwall. She has followed a teaching career since leaving the RAM, apart from war work which included playing in a factory concert party, and bringing up a family of three boys. Her marriage to an oil engineer has taken her to various parts of the world, including Borneo, Indonesia, Iran and Trinidad. In these places, as well as some teaching, she was able to give pianoforte recitals, both live and on radio broadcasts. She would be glad of news

about former students who studied with her under Victor Booth and Harry Farjeon.

Martin Hall (1974) who, after attending the RAM went up to New College, Oxford, has held teaching posts in London, Oxford, Cornwall and Surrey, where he is now director of music at Reigate Sixth Form College. Martin has also been active as a freelance conductor, organist (he holds the FRCO diploma) and singer.

Among many new first performances from **Richard Hand** (guitar, 1984) will be those of guitarist and composer **Andrew Marlow** (1985), who has written a work for tenor and the Hand/Dupre duo which will take place at the Madley Festival. First performances of works by **Edward McGuire** (1970), Malcolm Williamson and Academy professor Justin Connolly, this time with flautist Martin Feinstein and Richard, were performed at the Blackheath Concert Halls in March.

John Harrington (1967), who joined the Scottish National Orchestra as principal second violin, became principal viola in 1978 and has featured as a soloist with the SNO on several occasions. He is a prominent member of Cantilena, with whom he recorded Telemann's Viola Concerto, and a member of the Allander Ensemble. His daughter, **Sarah**, is currently studying cello at the Academy with Derek Simpson.

Contact has been made with **Eileen Harris** (née **Gaskin**, 1955) who is living in Ashted in Surrey and who has taught at various schools, both class and peripatetic piano teaching, as well as working as an accompanist.

Keith Hoare-Mayler (1978) writes from Vienna saying he is somewhat relieved that it is now 201 years ago since Mozart died, he having sung Mozart for breakfast, lunch and dinner in 1991. The beginning of March marked Keith's 1000th performance in the Viennese production of *Phantom of the Opera*.

Joice Taylor (née **Hodgkinson**, 1950) is the organiser of the Cambridge Holiday Lectures for young people.

Catherine Hollingworth FRAM (1921-24) writes from Aberdeen with news that a book called *Tilting at Windmills* has just been published as a tribute to her. Catherine is now 88 and has a broken leg and, like many of her contemporaries, is always a little sad that the Speech and Drama

Department of the RAM was discontinued.

Joy Huggett (née **Clarke**, 1936) taught music in a girls' school after leaving the Academy, teaches cello, piano and singing privately at home, and also trains a male voice choir.

Belinda Hwang (née **Wee**, 1971), who came from Singapore, is now living in California where she is teaching piano privately and preparing students for Associated Board exams.

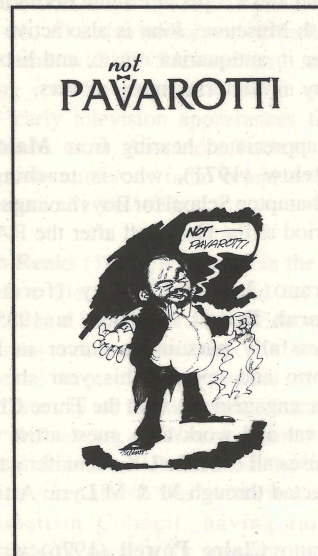
Oriole Faram Aitchison (1935) writes from Halifax in Canada where, at the age of 77, she is still teaching piano though has just cut down on student numbers. Oriole originally came from New Zealand but married a Canadian, and she writes proudly of Angela Laba, a young pupil of hers, who is reaching great heights. Oriole would like to know the whereabouts of **Margaret Chamberlain** and **Dorcas Brown Cooke** who were here in the 1930s.

Alan Griggs (1967) is living in Cape Province, South Africa, where is a trombonist with the Durban Symphony Orchestra.

Violinist **Laurence Jackson** (1989), who last year won third prize at the First International Violin Competition, Pablo Saraste, held in Pamplona, Spain, where Saraste was born, was awarded prize money and an invitation to return to give further concerts. A spin-off from his first-prize win at the 17th International Competition for Musical Performers, Dr Luis Sigall, held in Chile, was an invitation from the violinist Vasko Vassilev to join a new ensemble *Laureate*, comprising eight prize-winning soloists. The group has recently completed recording three compact discs of virtuoso works by Paganini and Wieniawski, as well as 'lighter pieces' and arrangements of Scott Joplin. Laurence appears as both soloist and as a member of the ensemble. Future work includes a tour of the Far East with *Laureate*, and performances of the Beethoven Concerto and Bruch Concerto No 3. Laurence is currently represented by the Young Concert Artists Trust.

Tenor **Julian Jensen** (1990), who will play the roles of Nanki-Poo in the *Mikado* and Leonard in *Yeoman of the Guard* in the new D'Oyly Carte season at Sadler's Wells Theatre, is the man behind the brilliantly-named '*not Pavarotti*', a small group of singers, all of whom have had success in competitions both here and

abroad and who are specialising in intimate performances for music clubs, festivals, conferences, dinner parties and functions. Items on offer includes operetta, G & S, Lieder, Victorian ballads - you create a programme and they will perform it! You can contact Julian on 081 785 9695 or 0734 404801.



David Johnstone (1981) is principal cello in the Orchestra of Navarra in Spain (Santa Cecilia de Pamplona - Spain's oldest orchestra), a post which allows him time for developing a career as a soloist and chamber musician in both the United Kingdom and Europe - he has also received invitations to play as guest principal cello elsewhere on the Iberian Peninsula and has established duos with two prominent Spanish musicians, Jesus Amigo and Francesca Croccolino. Recent performances in Spain include a debut recital in Madrid, a radio series in Navarra and concerto works of Tchaikovsky and Boccherini with the Orquesta Santa Cecilia de Pamplona. David has written the article in the Academy's Magazine (which accompanies this Newsletter if you are a member of the Club, Guild or Friends of the RAM and receive it) about the practicalities of living and working as a musician in Spain.

Edward Kelsey (1954), who plays Joe Grundy in *The Archers* on BBC Radio Four, has written a play called *The Ambridge Pageant*, which toured nationally. Edward is also an Associated Board examiner for speech and has written the lyrics for five children's operas.

Conductor **Igor Kennaway** (1976), who featured in an article in *Classical Music* in February, conducted performances of *The Pilgrim's Progress* (Vaughan Williams)

at the Royal Northern College of Music in March. Igor will be conducting in Germany in March, and has been invited to take masterclasses at the Frankfurt Hochschule in April/May.

Pianist **Brigitte Kenyon** (1988) is now head of music at the Bury St Edmunds Academy of Dancing and Performing Arts.

Vernon Kirk (1982) was appointed a member of the BBC Singers in 1991 and has also sung tenor soloist with the Royal Philharmonic Orchestra in Andrew Lloyd-Webber's *Requiem*.

The **Kreutzer, Bingham and Artaria** Quartets were three of the four quartets in the Park Lane Group 1991-92 Season 'String Quartets Plus ...' series, which took place in February-March at the Purcell Room on the South Bank. The Bingham was joined by pianist **Andrew West** (1987), the Kreutzer by double bass player **Chi-chi Nwanoku** (1981) and the Artaria by student viola player **Esther Geldard**.

A concert in memory of pianist and répétiteur **Philip Knowles** (1972), who died last year, was held at St John's Church in Harrow. The Brahms *Requiem* was performed by the Harrow Philharmonic Choir and Orchestra, and Mozart's concert aria for soprano and piano K505 with soprano **Bethan Dudley** (1990) and pianist **Heather Toyn** (1981).

Singer **Philip Langridge** (1963) had huge critical acclaim for his performance of the title role in *Death in Venice* at the Royal Opera House in March. With **Richard Suart** (1977), he also performed in an opera-melodrama called *The Bells* (a new version of Leopold Lewis' most popular melodrama of the late 19th century), re-written for this production by Daryl Runswick and produced at the Riverside Studios in Hammersmith, directed by Philip's son, Stephen.

Grace Le Fleming (née **Carr**, 1934), was formerly head of music at Croham Hurst School until her retirement.

Soprano **Jane Manning** (1960) and accompanist **Dominic Saunders** (1990) performed two new song cycles by **John McLeod** (1961) - *Chansons de la Nuet et du Brouillard* (settings of poems by the French resistance poet Jean Cayrol) and *Three Poems of Irina Ratushinskaya* (harrowing and moving verses written in prison by the Russian dissident poet). John has also written a new work for organ - the

Seven Sacraments of Poussin - his own response to the famous set of paintings held in the National Gallery of Scotland.

Katherine McCurrach (née **Howarth**, 1931) teaches piano and singing at her home near Colchester, and helps to organise local concerts.

Baroque violinist **Andrew Manze** (1987) is leader of the Amsterdam Baroque Orchestra and also directs Concerto Copenhagen and La Stravaganza in Cologne, with whom he has recently recorded a CD of Vivaldi concerti, with the Bach concerti planned for 1993. Andrew is very active as a chamber musician specialising in and researching 17th century music, and has a solo contract to record with Hamonia Mundi USA.

David Matthews (1971) from the **Medici Quartet** visited the Academy and mentioned that the quartet has just completed recording all of Mozart's quartets. Colin Callow has now joined as second violin. Future engagements include a tour to the Middle and Far East in May, and the beginning of a project to record all the Haydn quartets in June.

Oxford University Press has just released a catalogue of the works of **William Mathias** (1950), whose new violin concerto was premiered recently by Gyorgy Pauk.

Pianist **Philip Mead** (1971), who was a prize-winner in the Gaudeamus international competition for interpreters of contemporary music, has performed at many of the major international music festivals in England, Paris, Lisbon, Amsterdam and Bergen. He broadcasts regularly and was one of the musicians invited to take part in the complete broadcast cycle of Haydn sonatas.

Vivien Lucia Memo (née **Pick**, 1966), who lives in Milan, was commissioned to write and perform the sound installation and sound track for a video of avant-garde artist Silvio Wolf's exhibition on *Kafka in Italy*, which opened in Brescia in February. This was the third commission she has received in her first year of activity as a composer, which has included broadcasts of her work on 'Radio Popolare' nationwide. Vivien has given many concerts recently (as a soprano), including a performance at Soragna (Parma) of Baroque Sephardi Music, some never performed in modern times. Coverage of the event by critics and television was



excellent. Her book *Opera poco serie*, will be re-issued in its second edition, and her journalistic career continues to flourish.

Miles Meredith (1940) is living in France, near Geneva, where he has spent much of his working life as a linguist, formerly working with the United Nations and the European Commission. He has always kept up the piano, and now has a multilingual practice at his home.



Linda Merrick

Clarinetist **Linda Merrick** (1985) is professor of clarinet and lecturer in general musicianship at the London College of Music, a position which she has held since 1987. She has recently been appointed visiting head of woodwind at King's College School, Wimbledon. Linda is a founder-member of the contemporary music ensemble *Sounds Positive*, which gives frequent concerts at the South Bank and St John's Smith Square, together with festival appearances. The ensemble has commissioned and given the premiere of more than 25 works by leading British composers during the last five years. Linda also has a very successful duo with the pianist Benjamin Frith, and is a busy freelance orchestral player.

Baritone **Geraint Wyn Miles** (1971) spent the period April-December 1991 singing with Glyndebourne Festival Opera in the chorus; he rejoins them from March until July this year.

Andrew Morris (1970), director of music of Bedford School, organised a highly successful production of *The Magic Flute* at the School, sponsored by NFC plc, the international logistics, transport and services group based in Bedford, with

Academy Opera Course soloists **Rachael Mills**, **Charlotte Page**, **Lottie Horsman** and **Philip Harradine**. Ex-RAM full-time staff members in the music department include Andrew, **David Sewell** (1955), **Malcolm Green** (1979) and **Richard Heyes** (1979), with visiting teachers **Nigel Beavan** (1968), **Jean Cockburn** (1986), **Tim Mallett** (1986), **Gillian Print** (1984), **Margaret Theodore** and **Jenny Tilley** (1989).

It was a delight to hear from **Eileen Norris** (née **Willmott**), who attended the RAM from 1926-31. Mrs Norris, who writes that she is still playing chamber music every day, still remembers her orchestral days playing under Sir Henry Wood. An old friend from RAM days is **Sylvia Cornish** (née **Paulin**, 1931), who lives in Etchingham, Sussex, and who still has a few pupils.

Double bass player **Chi-chi Nwanoku** (1981) was, at one stage of her sporting career, hailed as one of the top three women athletes in Britain. However, a serious knee injury ended these aspirations, and she took up the double bass at the age of 18. Her first position post-RAM was as principal double bass with the London Mozart Players, and since then she occupies the principal positions in the Amsterdam Baroque Orchestra, the English Baroque Soloists and the Orchestra of the Age of Enlightenment, with whom she appears as soloist. Recently she compiled a varied solo programme for the Radio Three series *Tuning Up*, which was selected for *Pick of the Week* on Radio Four and repeated soon afterwards. She has also been interviewed for *Women's Hour* and *Kaleidoscope* on Radio Four. Amongst her recordings on CD for EMI and Virgin are the Schubert Octet and Trout Quintet (with Hausmusik and Domus), the Hummel Piano Quintet, and many as orchestral principal.

The first performance of Elgar's *Enigma Variations* in Estonia, took place in February when **Robin Page** (1978) conducted the Estonian State Symphony Orchestra. Robin's diary is very busy - last year he made his BBC Radio Three debut, broadcasting with the Ulster Orchestra, and he has also recently given concerts with the Hallé Choir. In summer he will be guest conductor with the Guildford Philharmonic Orchestra, prior to which he will conduct the inaugural concert of the UK Sibelius Society in St John's Smith Square.

John Parkinson (1946) writes with news

that his book *Victorian Music Publishers* has been awarded the C B Oldman Prize for 1990 - a prize awarded annually by the International Association of Music Libraries (UK branch) for a work of outstanding bibliographic merit, in memory of C B Oldman, the noted Mozart scholar and Keeper of Printed Books in the British Museum. John is also active as a dealer in antiquarian music, and lists his hobby as Victorian music covers.

We appreciated hearing from **Malcolm Pentelow** (1971), who is teaching at Northampton School for Boys having spent a period at the Guildhall after the RAM.

Soprano **Jennifer Perry** (formerly **Deborah Perry**), who left in 1985, is successfully pursuing a career in both oratorio and opera - this year she has future engagements with the Three Choirs Festival and work as a guest artist with choruses all over the UK. Jennifer can be contacted through M & M Lyric Artists.

Soprano **Claire Powell** (1976) writes: 'Engagements in the UK have included singing Eboli in *Don Carlos* at Covent Garden, and my first Dalila in *Samson and Dalila*, also at the Royal Opera House (with José Carreras as Samson). The role of Eboli has become a bit of a calling card, and I've now sung this role in Hamburg, Munich, in the original French in Toronto, and have plans for more performances in the 1992/93 season in Munich. Mistress Quickly (*Falstaff*) is also a new role for me, and I sang it for the first time in a production by Peter Stein in Paris and then again in a new production in Toulouse; I am looking forward to more performances in the '93/94 season. Just before Christmas José Carreras and I sang two 'arena-style' concerts in Glasgow and Manchester, which attracted audiences of 9000 people to each. Since then I've made my debut in a new production of *Pique Dame* at the Liceo in Barcelona, and am now working hard preparing the role of Conception in *L'Heure Espagnole* for a new production in Madrid, and that of Erda for my first *Rheingold*. Recent recordings include *El Amor Beujo* (de Falla) for Virgin Classics, and the role of Annina in the new *Der Rosenkavalier* conducted by Bernard Haitink.'

Margaret Proudlock-Dunbar (1944) spent many years teaching at Highgate School, the Herts Rural Music School and King's College School, Cambridge, before becoming director of music at Oxford High School for Girls, where she worked

from 1958-70. She has also played with various viol concerts from 1952 until the present.

Beryl Price (née **King**, 1930s), who was known professionally on the stage as **Joan Colyer**, was a leading coloratura soprano with the Carl Rosa Opera Company from 1941-46. She also performed at Sadler's Wells and with ENSA, and had many leading roles in musicals. Beryl made many early television appearances from broadcasts from Alexandra Palace, and also made numerous radio broadcasts of light music in the 1930s.

Brian Reaks (1945), a pioneer in the use of music therapy, has lectured for the International Society for Music Education and many national societies. A recent article he wrote for the Journal of the Royal Society of Health, entitled *Music: Some Influences on Health*, stimulated world-wide interest. Brian holds the long-service medal of the Arthritis and Rheumatism Council, having raised thousands of pounds for research into a disease particularly tragic for musicians.

Composer **Hans Roosenschoon** (1978) became head of the South African Broadcasting Corporation's (SABC) Music Department in Cape Town in 1980. He is very active as a composer and has received several commissions and performances of orchestral works of which his latest work, *The Magic Marimba*, written for the Mozart bicentenary celebrations and based on themes from the *Magic Flute*, was premiered in Cape Town by the Cape Town Symphony Orchestra, conducted by Omri Hadari, where it was received with great acclaim. The past year has brought other honours to Hans. Apart from receiving his Doctorate of Music from the University of Cape Town, his orchestral piece *Ikonografie* was chosen to be performed at the ISCM World Music Days, Warsaw, 1992. He is also on the Board of Directors of the Southern-African Music Rights Organisation (SAMRO), the counterpart of PRS in the United Kingdom.

Charlotte Rylatt (1990) is living in Portugal where she has become a member of the Sao Carlos Opera Company in Lisbon, taking part in productions of *Semiramide* and *Boris Godonov*.

A visitor to the RAM was **Gloria Saarinen** (née **Manson**, 1960), who originally hailed from New Zealand and who now lives in Canada. Gloria is a member of the well-established Canadian Piano Trio, a TV

host and performer. She is also artistic director of the new 1992 Esther Honens International Piano Competition, whose chairman is **Moura Lympany**. The competition finals will take place in Calgary in November. Forty promising pianists under the age of 32 will be invited to perform before a jury of concert pianists. The first prize will also include help with a five-year plan to support career development tailored to the winner's needs, and this programme will be a joint plan between the Esther Honens Foundation and the Banff Centre. The top five winners, including categories such as Best Chamber Music Performer and Most Promising Young Artist, will share awards of more than \$50,000 (Canadian) in cash. The next competition will be held in 1996 - contact **Christopher Elton** (RAM) for details.

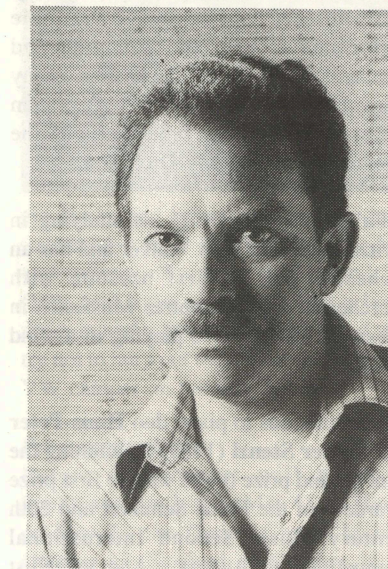
Members of the Scottish Opera Orchestra include violinists **Timothy Ewart** (1988) and **Malcolm Ross** (1980); violas **Rachel Davis** (1987) and **Anthony Bateman** (1987), double bass **Christopher Freeman**, clarinetist **Nicholas Ross** (1977), bassoonist **Alan Warhurst** (1973), horns **Kevin Pritchard** (1987) and **Richard Wakeford** (1971), **Terence Johns** (1965) and **Huw Evans** (1983).

In December, mezzo **Teresa Shaw** (1990) performed in an Opera Gala for British Youth Opera at Covent Garden, a *Messiah From Scratch* at the Royal Albert Hall conducted by Sir David Willcocks and a performance in February at the Barbican with Electric Phoenix. In March she sang Vocem Titania in Vic Hoyland's version of *A Midsummer Night's Dream* in the Purcell Room.

Dorothy Smith (1929) was formerly head of music at Beckenham Grammar School in Kent and also Putney Grammar School. From 1946-67 she was principal lecturer in music at Furzedown Training College in Streatham, and until 1975 was tutor in music in the postgraduate department and examiner in music on the training colleges of education, London University. Dorothy conducted, from 1975-87, the Sidmouth Connaught Singers and Choral.

Enid Jill Smith (1949) retired in 1989 after teaching in Bury Grammar School, Lancs, Hunmanby Hall School, East Yorks, and Dorton House School, Sevenoaks, Kent (The Royal London Society for the Blind). In her last term she was presented to the Queen, when the Queen attended a school concert before opening a College of Further Education for the Blind on the school

campus. Jill started an annual National Festival of Music for Blind Schools, and is still working in various ways to promote music for visually handicapped children.



Hans Roosenschoon

Pianist **Philip Smith** (1980), who made his BBC Prom Concert debut in 1989, visited Australia and Japan during February and March of this year as accompanist to percussionist **Evelyn Glennie** (1985). Philip will also be doing some teaching in Taiwan, and later this year he will be performing the Tchaikovsky Piano Concerto No 1 with the Royal Philharmonic Orchestra. Philip is also available for consultation lessons.

Pianist **Zoe Solomon** (1990) won awards from the Martin Trust and the RAM, as well as a scholarship and accompanying fellowship from the Cleveland Institute of Music to study in the Professional Studies Programme at the Institute in Cleveland, Ohio. Zoe gave numerous recitals both at the Institute and around Cleveland and, since returning to the UK, she has been given a Countess of Munster award and a further award from the Martin Trust, which has enabled her to continue studying with Hamish Milne. Her Scandinavian debut with cellist **Robert Max** and violinist **Sophie Barber** took place last July, one of the recitals being broadcast on Danish radio, and in August last year she was invited to rehearse Mozart's D major Piano Concerto K 537 with the Academy of St Martin in the Fields orchestra, led by Iona Brown. Future plans include recitals throughout the UK, mostly with Robert Max.

From Down Under comes news of



trumpeter and conductor, **Ron Spigelman** (1989), who is the Western Australian Symphony Orchestra's first conductor-in training. Ron writes that the experience of his first concerts has been most exciting, and future appearances include performances with the Adelaide and Tasmanian Symphony Orchestras, many more dates with the Western Australian orchestra, and a radio broadcast with the Queensland Symphony Orchestra.

Julia Staniforth (1991) is studying in Switzerland with Kim Walker and has an orchestral job as first bassoon with L'orchestre des Rencontres Musicales in Lausanne. She is also playing in a wind quintet.

Congratulations to piano duo **Hans-Peter and Volker Stenzl** (1989) on winning the joint second prize (there was no first prize awarded) of the Franz Schubert and 20th Century Music Second International Competition in Austria. And to cellist **Jennifer Janse** and pianist **Virginia Hanslip** on being awarded third prize in the Shostakovich International Chamber Ensemble Competition in St Petersburg, and on being awarded a special prize

Professor of cello **David Strange** (1965), who worked with the Youth Orchestra of a United Europe (whose players are selected from the European Community Youth Orchestra and the Gustav Mahler Youth Orchestra) in early December when the orchestra was in Berlin with conductor Claudio Abbado, prior to its Russian tour, said the RAM was extremely well represented - with 10 players out of a British total of 19. 1991 leavers or students filled posts in the orchestra which included principal 2nd violin, principal cello, first flute, joint principal clarinet and oboe. There was representation from 21 countries.

Clive Strutt (1964) writes from South Ronaldsay (Orkney Islands). He continues to compose regularly and has gained awards in two successive Dr William Baird Ross Trust Prizes for Church Music composition in Scotland. Two years ago he visited Holy Mount Athos, the semi-autonomous monastic republic in Greece, and he is currently working on his Seventh Symphony which is a musical impression of the experience. Clive also won first prize in the Duina International Competition for Music for Celtic Harp, with a work called Hibernian Rhapsody, being variations on two ancient Irish melodies. He was especially pleased

because the entry was made on tape cassette, performed by the Belfast harpist Derek Bell, and the cassette performance had to compete with other live performances; he was also invited the next year to sit on the jury for the 1987 competition. Clive put us in touch with **Michael Riches** (1965), who is also living in the Orkneys. Please note the item about Clive's self-catering facilities on the back page of the Newsletter.

Jill Thoday (1965) has returned to live in St Albans after travelling and enjoying life in the sun in Australia. She has resumed work teaching privately and at the Birmingham Conservatoire.

A commission for a new piece of music from Rostropovich and the National Symphony Orchestra in Washington, USA, has come the way of American composer **Augusta Read Thomas** (1989), who is now living in Cambridge, Mass. The work will be performed by the orchestra in September of this year. In addition to this, Augusta has been awarded a prestigious Guggenheim Scholarship.

Jean Thomas (née Ayre, 1961) is teaching at St Helen's School, Northwood, and enjoying it very much, and still finds time for flute playing, a love now shared by her daughter.

Peter Tompkins (1988) is playing oboe in the Iceland Symphony Orchestra.

Pamela Turner (née Morgan, 1949) has now retired having formerly worked for ILEA for over 30 years, firstly as a teacher and finally as principal lecturer and head of the music department at Philippa Fawcett College of Education. Pamela was music tutor at the Institute of Education music department, London University, and also Roehampton Institute of Education. From 1970-85 she was a freelance lecturer in music education.

A visitor to the RAM in late February was **Mike Turtle** (1981), who moved to Basle in Switzerland in 1988. Mike has worked in recording studios producing, programming and writing radio and TV jingles. He is currently chief editor with Prietto Music Editions, concentrating on little-known contemporary music from Switzerland as well as 20th century orchestral music from Mexico, and sacred music and popular songs. He plays drums in a jazz quintet which works in Switzerland and visits summer festivals and conducts a local Big Band. Mike also worked on a

benefit project for Ethiopia called *It's 5 to 12*, as an arranger/producer, which included conducting a world choir of 183 voices in Italy. Plans for the future include more work with the jazz quintet, including a CD, and conducting the big band and orchestra

Cellist **Gregory Walmsley** (1989) is co-principal cello in the Orquesta Sinfonica de Sevilla, and now has an agent in Madrid who is working on solo concerts in Spain and Germany.

Soprano **Jane Webster** (1985), who won the Woolwich Building Society's International Recital Competition in Glasgow in 1990, has just performed her first role for Scottish Opera - the Countess in *Le nozze de Figaro* - with the role of Queen Elizabeth in Donizetti's *Maria Stuarda* for Opera-go-Round to follow. Jane represented England in the last Cardiff Singer of the World Competition.

Patricia Whitsey (née Searle, 1941) held teaching posts at Walthamstow Hall, Trinity College of Music, Furzedown College of Education and the Philippa Fawcett college of Education. Patricia is currently teaching at home in Oxted, Surrey.

OperaSpectra! is the name of a new opera company formed by **Janice Thompson** (née Wilkes, 1980) in the Swindon area. Janice, who teaches singing and has around 60 pupils, has received an award of £900 from the Thamesdown Foundation for the Arts to fund a production of Benjamin Britten's *Turn of the Screw* in October. She is interested in having *OperaSpectra!* provide a platform for choral and operatic works, both modern and classical. Anyone interested can phone Janice on 0793 535185.

Kin Yu Wong (now **Leung**, 1978) is teaching organ at the Hong Kong Academy for Performing Arts, and is a freelance organist. She has played with the Hong Kong Philharmonic Orchestra, and is the principal accompanist to the Hong Kong Oratorio Society and organist of Kowloon Methodist Church.

Adrian Woolliscroft (1973) is currently head of music at Archbishop Ilsey R C School, Acocks Green, Birmingham, where he has been since 1986 following spells at schools in London and Sheffield. He does not have a great deal of time for composition these days, save writing and arranging for the school orchestra and

choir - but still manages to keep in touch with **Albert Alan Owen** (1974) and **Andy Claxton** (1971). He would love to hear of other contemporaries between 1970-73.

Rosemarie Wright (1954) was invited to Australia for the second year running to give recitals in all the state capitals as well as giving lectures and taking performance classes at the various university and music colleges. At the concert in Perth, **Sir Frank Callaway** (1948) and **Brian Michell** (1954) were both present, so much reminiscing naturally went on after the ensuing reception. Rosemary is now recording Haydn's Keyboard Sonatas on a 1799 Broadwood; the first volume is already available, the second due out in the Spring of this year. She has also just been performing in New Zealand.

Viola player **Vyvyan Yendoll** (1961) writes from Wellington, New Zealand. After freelancing in London, he became sub-principal viola with the New Zealand Symphony Orchestra, becoming principal in 1962, a post he also holds with the New Zealand Chamber Orchestra. He has also been professor of viola at times at both Wellington and Auckland Universities and has appeared many times as soloist with the NZSO and orchestras in Australia and Hong Kong.



Vyvyan Yendoll

SPECIAL BIRTHDAY

Happy birthday to
Dorothy Bennett (née Collins)
17 March 1992 - 90 years
First Sesselle Wray Scholar, 1919
Mother of Margaret Bennett (1953)

With the Fringe on Top

Penny Mackay, who teaches French to RAM singers and performs, as the ensemble *Cavatina*, with alumni **Kate Elmitt** (1955) and **Hilary Fisher** (1977), writes

'What are we doing - three grown women with nice homes!'. This heartfelt cry erupted after one particularly exhausting day. Here we were at the Edinburgh Festival Fringe, camping on someone's floor (ten days sleeping without a mattress is a long time when you've gone soft), chatting up (or dismally failing to) dour Edinburgh citizens who appear to hate all culture, particularly in their own city - finding the venue not ready, the rehearsal time double-booked - the piano missing and the stage so rickety that it destroyed our one important prop - facing the complacency of our venue manager which was only matched by his capacity for disappearance when urgently needed. What indeed were we doing at the Edinburgh Fringe, performing a musical cabaret show which was decidedly NOT alternative comedy and where 90% of audience and performers were young enough to be our offspring?

But there was a plus side - the luxury of being able to concentrate wholeheartedly on just one thing for ten whole days - no homes to run, animals and children to feed, students to teach, men to placate or amuse - being with so many other performers all fiercely committed to their own endeavours - the good-humoured vying for audiences as we thrust leaflets into the hands of perfect strangers, the generosity of time and attention given by the Fringe organisers in helping everyone get the most out of their time there. We had the proud boast, too, that our audience was always in double figures - AND most of them paid!

Why did we do it? There was no money in it: we only survived because we had sponsorship matched with ABSA funding and we treated it as unpaid holiday.

But we went with fixed aims: to get some critical attention, collect some reviews and give the show the opportunity to settle down by performing it every night. And we succeeded - we had four press reviews, two radio mentions, and enough enthusiasm from our audiences to give us ammunition for our London run at the Greenwich Studio. Modest enough aims you will think - but remember there are at least 300 performances in the Fringe every sin-



(Photo Robert Carpenter Turner)

gle DAY, and between 10 and midnight (our show was at 10.30) there were 50 to choose from. Would we do it again? Yes. Only next time, we'd quite like a bed to sleep in and a piano that works, and we'd try not to burn out the engine of the vintage VW camper on the way home.

Postscriptum

Future appearances will be at the Spelthorne Festival on May 15, in Hitchin on May 23, the Theatre Clywd, Mold on October 15, Stafford on October 16 and Buxton Festival is pencilled in for July 18. For their new show *The Green Woman* (The '90s woman's answer to ecology and the environment), the Arts Council has provided funding for research into a new libretto and half the commissioning fee for a work by Gary Carpenter. In the throes of chasing sponsorship, the trio aims to take *The Green Woman* to the Edinburgh Fringe for a fortnight, and then almost immediately on to London's Canal Cafe for three weeks. As this is another bicentennial year, Cavatina threatens to be environmentally aware by bulking out its programme with Recycled Rossini. Cavatina's classical cabaret *Sins of My Old Age*, and the educational entertainments for your children, *The Magic Music Bus* and *Out of the Box*, are also in the repertoire. Enquiries welcomed - 081 878 9939; 0462 455835 or 0728 603558.



Christopher Warren-Green conducted the RAM Sinfonia at a concert at the Great Hall, King's College London, to celebrate the new Centre for Advanced Performance Studies, a joint venture between KCL and the RAM.





Scottish Delights

Lynda MacGregor writes:

Scotland is not all bagpipes . . . Its fourth national professional orchestra, the Sinfonia of Scotland, was officially 'launched' in Perth in September 1991; it is the only such orchestra based out of Edinburgh and Glasgow. Founded by music-lover businessman John MacGregor and his wife **Lynda** (née **Lloyd Rees**, 1955), it had been modestly but successfully playing Scottish venues from Ayr to Aberdeen - National Trust for Scotland castles, cathedrals etc - since 1989, but the 'launch' was delayed until prospects of realistic funding looked more hopeful. Now it has a major two-year grant from Scottish Enterprise Tayside to cover administrative and office costs, and further, albeit more modest, financing is beginning to grow.

Players are drawn mainly from Tayside, plus some from other areas when larger or specialised forces are required, and also depending on freelancers' availability. One basic principle is to provide work for talented young Scots-based players starting their careers, as well as seasoned 'old hands'. RAM alumni on the fixing list include principal flute **George MacIlwham** (1940s); violins **Fiona Stephen** (1985), **Brian Hale** (1954) and **Wendy Ritson** (1955); oboe **Clara Kingslake**; horn **Aileen Way** (1953); cello **Lynda Lloyd Rees** (1955) and **Nicholas Reed** (1970), keyboard. **Alison Galbraith**, formerly the RAM's orchestral manager, has joined us in the same capacity.



Spanish Winds

Duncan Swindells, clarinettist and director of the **London Cantilena Quintet**, writes of the group's recent experience in Spain. The Quintet has been chosen as winners of the principal award for 1992/3 of the **John Tunnell Trust** (in memory of violinist **John Tunnell**, who died in 1989).

Spanish savings banks, which are more generous than British savings banks, plough a sizeable percentage of their profits into the arts. Their biggest savings bank is La Caixa de Pensions, which annually sponsors the European Chamber Music Course 'Stage 91' in Barcelona. The Course is open to already established groups, trios and upwards, from all over Europe, whose members are below the age of 30.

We applied by sending a demonstration tape and without really thinking about the financial implications - suddenly we had an acceptance and the need to find a quick £2500 to cover travel, food and accommodation. If there is one characteristic which all members of the quintet share, it is a complete inability to find a quick £2500! Realising that abject begging was our only hope, we borrowed a word processor. Many people were amazingly generous, although we did find one Rotary Club in Scotland who, believing that students are all pampered these days, thought we should raise the money by busking.

We flew from Gatwick without a care in the world, blissfully unaware that Fate's spanner was already in the works. One piece of my luggage had been totally destroyed at the airport. The psychopathic conveyor belt there had taken an instant dislike to it and, instead of loading it into the plane, had dragged it down into the machinery below and ground it into rags and confetti. So there

Lynda), who worked on *The New Grove* during the 1970s as both administrative manager and contributor, writes occasional programme notes and is regularly invited by the local press to do concert reviews. Meanwhile, her Cello Consort is going from strength to strength - invitations to play the Gala First Night of the Pitlochry Gallery season, a recital at one of the National Trust for Scotland properties as part of the NTS's annual concert season, and so on. She is busy arranging music; the Consort finds that, apart from the 18th-19th century repertoire, 'tunes from the shows' are always popular, as are the already-published arrangements of rags by Joplin and others (the multi-cello genre is catching on world-wide!).

The Consort also plays Scots-generated works, such as unpublished cello quartets by Marie Dare - lovely music - and arrangements of traditional Scottish tunes. However, if anyone knows the whereabouts of any of the London Violoncello School library or cello ensemble music, or of Alison Dalrymple's similar collection. Lynda would greatly appreciate the loan of some of the material (please telephone 0738 71 378).



London Cantilena Wind Quintet - Philip Woods (horn), Zoe Cox (oboe), Lorna McGee (flute), Duncan Swindells (clarinet), Martin Field (bassoon)

I was, on the first day of a two-week music course, with no spare clothes and, much worse, no clarinet parts. It took a couple of days and many gins-and-tonics to readjust. However, people were most helpful and, by borrowing various items of clothing and music and by having other pieces of music faxed out from the RAM (thanks, Pete!), normality was restored.

The European Chamber Music Course, Barcelona, was excellent, although we could not help noticing that it is not actually in Barcelona. Its impressive complex of buildings is, in fact, in Torrebónica, about ten miles out of the city. Facilities were excellent, each of the 24 ensembles having their own rehearsal room. For a fortnight, everyone was coached by distinguished European musicians including, from Britain, the Albion Ensemble and the Endellion String Quartet. Also, we particularly enjoyed Peter Weigold's classes on 'the elimination of psycho-physical tension', which I much regretted not having attended before trying to get luggage through Gatwick Airport.

When it became unbearably hot, we would stroll across a palm-tree lined court and dive, fully-clad but without instruments, into a swimming pool. By the time we had walked the hundred yards back to our room, our clothing was bone dry . . .

We were back in England and thoroughly pale-faced again before hearing that 'Stage 91' had awarded us a tour of Spain from Barcelona in the north to Santa Cruz in Tenerife for this April. Does anyone know of a quick route to Spain that does not involve luggage-loading conveyor belts???



RAMblings

Professor of violin, **Gyorgy Pauk**, gave the world premiere of **William Mathias's** (1958) new violin concerto with the Hallé Orchestra. Between January and July 1992 he will be performing with the BBC Symphony Orchestra in their Berg Festival at the Barbican, with the London Symphony Orchestra as part of their International Series (also at the Barbican), with the San Francisco Symphony Orchestra, the Buffalo Philharmonic, the Dallas Symphony Orchestra (the Zuckerman Festival); Mostly Mozart Festival in New York, in Grant Park in Chicago, the Schubert Festival in New York, plus appearances with the Vienna Symphony Orchestra, the Budapest State Orchestra and a tour of Denmark.

John Bigg continues to serve as Chairman of the European Piano Teachers' Association/UK, as he has done for the past six years. The organisation continues to grow throughout the world and, last August, EPTA Russia joined at an international conference in Moscow. Practically all Western European countries are members, and many Eastern European ones as well. Teachers' Associations in the USA, Canada, Australia and Japan are affiliated.

The recording of violin concertos by Richard Strauss and **Christopher Headington** (1948) by professor of violin **Xue-Wei** and the London Philharmonic conducted by Jane Glover, which was mentioned in the last issue of the *Newsletter*, was nominated for a BRITS 1992 award. It is also one of *Gramophone's* **Critics Choice**, and *CD Review's* **Pick of the Year** choices.

Congratulations to **Jose Maria Parra Mas** on being the joint first prize winner of the Gerald Moore International Piano Accompaniment Competition - the second year running that this coveted award has gone to an Academy student. **Miguel-Angel Munoz** was awarded the joint first prize of the National Piano Competition 'Cuidad de Albacete' in Spain, and **Jose Maria** won second prize. Congratulations also to student organist **Richard Moorhouse** who has been appointed second assistant organist at St Paul's Cathedral; and to soprano **Fiona Macdonald** on being awarded second prize in the British Wagnerian Society Competition.

Nick Ingman, Director of the Academy's new commercial music course, which starts as a stand-alone four-year B Mus course in September 1992, was awarded the Peter Knight Award, sponsored by Yorkshire Television and the Musicians' Union, in August 1991, as 'Arranger of the Year'. Nick has been working with Michael Kamen on the score for the Paramount Pictures film *Shining Through* with Michael Douglas and Melanie Griffiths, due for release later this year, as well as working on the theme tunes for a new BBCTV comedy starring Tony Britton and written by Roy Clarke.

News from **Mike Garrick**, who is teaching on the Jazz Course. BBC Two has recently filmed a nostalgic chat with Mike and trumpet player Shake Keane, about the 1960s with the emphasis on jazz development and poetry and jazz in the United Kingdom. The interview will be shown on *Rhythms of the World*. Michael Garrick with his Trio and guest **John Dankworth** has recorded a jazz insert for BBC TV's Open University series on Music History and Performance. The Trio completed a tour of Cumbrian schools and arts centres this February.

Professor of singing, **John Kitchiner**, sang the role of Mr Jones

in the English National Opera's production of Kurt Weill's *Street Scene*, which was filmed by BBC2 for future transmission.

Composer **Roger Steptoe** (1977) has been busy internationally - four vocal and instrumental works of Roger's were performed in the Theodore Roosevelt Birthplace, New York, on 29 December 1991, three of which were receiving their USA premieres - *Chinese Lyrics* Set 1, *Aspects* for high voice and piano, and the *Violin Sonata* No 1. The fourth work, *Equinox* for solo piano, has been performed in the USA on several occasions, including three times by the composer in April 1991 when he included it in recital programmes in New York, Cleveland and Boston. Three vocal works of Roger's formed the core of three concerts presented by the British Council in Lisbon during the week April 6-13. Roger was pianist in his two song cycles, *Aspects* and *Five Rondos*. His opera, *King of Macedon* with a libretto by Ursula Vaughan Williams, was represented by scenes from Act 1. Current plans include writing a work for chorus, orchestra and baritone soloist.

Manson Fellow and composer **Nigel Clarke**, with co-artistic director Giles Easterbrook, will be launching a new contemporary music group called the Maecenas 'Greenhouse' Ensemble, which will make its debut on the island of Harris in the Hebrides this August. Nigel's recent commissions for performance this year include work for the Sutton Schools Symphony Orchestra, conducted by **Rupert D'Cruze** (1988), a song cycle for YCAT's soprano Susan Critton, and a chamber orchestra work for the Canford Summer School. His solo viola work *Flashpoint* will be performed by Jane Atkins on 22 April in the Purcell Room in a concert sponsored by the English Chamber Orchestra and Society.

Bryce Morrison writes that in July last year he was a guest at the Miami Festival in Florida where he gave a televised masterclass and a lecture on Prokofiev's piano music at the University of Miami. In June he was a jury member of the Gina Bachauer International Piano Competition in Salt Lake city and, prior to that, a guest and lecturer at the International Keyboard Festival in Kalamazoo. This year he will be judging the preliminary rounds of the Sydney International Piano Competition, the Hastings Piano Competition and the Naumburg Competition in New York. The Naumburg is America's oldest and most prestigious competition, with a unique track record. Past winners include Jorge Bolet, Abbey Simon, William Kapell, Stephen Hough and Anton Nel. In June, Bryce will give two masterclasses in Dallas, Texas, and will later be a guest at the Tours Festival, France. He has recently completed a chapter for a Japanese book about pianists, and an extended essay on the pianist Eileen Joyce for the Sydney Festival. His biography for Faber of Jorge Bolet is nearing completion, and this year he has completed over 200 annotations for Decca, EMI, RCA etc. He is also producing a series of recordings with Peter Wadland of Decca, called *The Art of Schura Cherkassky*.

Professor of singing and counter tenor, **Charles Brett**, writes with news of a very exciting concert (and a brilliant idea) - *The Three Counter-Tenors* - with James Bowman, Michael Chance and himself, at St Marylebone Parish Church on June 2nd. In April he will take part in performances of Bach's Mass in B minor in Louvain and Brussels and a tour with La Chapelle Royal (director Philippe Herreweghe) - performances of St Matthew Passion in Madrid, Barcelona, Poitiers, Paris, Brussels, Lucerne and Lourdes. In May he joins James Bowman and **Richard Hickox** (1967) for a concert in Bury St Edmunds for a performance of Geoffrey Burgon's *Canciones del Alma* for two counter tenors and strings.



Jeffery Harris (1963) spent from the beginning of September until mid-December examining for the Associated Board in New Zealand, the USA, Canada and Spain. In New Zealand he was fortunate enough to be taken for a sight-seeing trip along the North East coast of the North Island from Auckland to the Bay of Islands in a private four-seater plane, having a bird's eye view of the beautiful coast-line. He was also treated to a three-quarter hour aerobatic trip in a Pitt Special. On a more down-to-earth level, he was asked one day, while examining in a Church, to make way for a funeral - and as they were without one of the pall-bearers, he was asked to fill the gap! The life of a Board examiner is certainly varied!

In addition to his role as director of the Junior Academy, **Jonathan Willcocks** works extensively as a composer and conductor. Recent premieres have included a Mass for the Worcester Three Choirs Festival and a major choral/orchestral work *Great is the Glory* commissioned by the Chichester Festival, both published by OUP. Jonathan has visited the USA on several occasions, made his conducting debut at Carnegie Hall, New York, and the Green Lake Festival, and did man workshops featuring his choral music, published in the USA by Lorenz. He has also conducted concerts in France and Australia, in addition to his regular work with the Portsmouth Choral Union and the Chichester Singers.



(Photo Rita Castle)

Members of the Keyboard Faculty (L to R)
Hamish Milne, Christopher Elton, Antonietta Notariello,
Alex Kelly and Frank Wibaut

In November 1991 the director of the Academy's conducting course, **Colin Metters**, made a successful return visit to Poland to conduct the Cracow Philharmonic Orchestra in two performances of Elgar's *Polonia*, Brahms' Concerto for Violin and Cello and Szymanowski's Symphony No 3. In the audience for the first concert was a director from the San Diego Symphony Orchestra who, following the concert, invited him to guest conduct in San Diego in 1993. During his visit to Poland, Colin also gave two conducting seminars at the Cracow Music Academy. In September Colin made his debut with the Hallé Orchestra, taking over three concerts at 24 hours' notice (having only one hour with the orchestra before the first concert). Following this visit, he has been invited to conduct seven concerts with the Halle in 1992.

Romanian student of conducting, **Nicolae Moldoveanu**, won the International Conducting Competition in Halle, Germany, in June 1991, with subsequent invitations to conduct two concerts with the Halle Philharmonic Orchestra. In May 1991 he made his debut with the City of Oradea in Romania, and the Philharmonic Orchestra in Rome. Further invitations have come to conduct the Cluj, Timisoara and Bucharest Philharmonic Orchestras, and broadcasts for Romanian Television.

Student mezzo **Ann Atkinson** (formerly Pugh) won first prize in the Mezzo Soprano/Contralto Class at the Llangollen International Eisteddfod in 1991. Ann also won first prize in the Mezzo Soprano Class at the National Eisteddfod of Wales, also last year.

Director of the Jazz Course, **Graham Collier**, has won a Churchill Fellowship. Graham's music can be heard in *Northern Crescent*, a film about racial issues in Bradford starring Ian Hogg and transmitted in December in the *Film on Four* Series. This was written by Graham and features Steve Waterman on trumpet and flugelhorn and the composer on synthesisers. Graham also wrote and performed the music for three documentaries broadcast on Channel Four during the summer - *Forty Something* (two films about the mid-life crisis) and *Viewpoint: Acceptable Risks?* - an investigation into child abuse. Last November in The Hague, Holland, Graham became the first signatory of the Charter of The International Association of Schools of Jazz, marking the official foundation, under international law, of this organisation which is destined to be highly important in the field of jazz education. Having already held two Jazz Meetings, (The Hague, 1990, and Dublin 1991), which Graham attended with Academy Jazz students, the third meeting is scheduled for Siena, in July 1993. Graham reports that, excited by accidentally hearing the Academy's jazz course concert in the Barbican foyer, the Arts Editor of the newspaper *Clarion*, part of a large multi-media corporation in Argentina, is determined to get the Big Band to participate in a major festival of British Music and Arts in Argentina in 1992. . . . dates are being kept free . . .

Matthew Holland, first study jazz trumpeter, is the recipient of the second Modena prize, founded in 1991 by Geoff Warren, expatriate British jazz saxophonist and ex-RAM jazz course teacher, the award consists of a series of engagements in jazz clubs around the city of Modena in Northern Italy with local, professional musicians.

Included in this year's entrants to the four year degree course in jazz performances is **Leo Green**, tenor saxophone son of broadcaster, journalist and musician Benny Green. And joining tutor **Michael Garrick**'s eldest son, jazz violinist **Christian** on the course, is brother **Gabriel** who, not surprisingly in view of his name, plays trumpet!

Chaplain **Christine Owen** visited Rome over Easter with the Choir of the Central London University Chaplaincy Church of Christ the King, with whom she sings. The conductor will be Simon Over, and assistant organist 1st year B Mus student **Meirion Jones**. Performances will take place at the English Church in Rome - All Saints - and the Ambassador's Residence, and the choir will attend a mass and a Papal Audience in St Peter's. Best wishes go to Chaplain **Ian Brown**, who has had a recent operation but is now on the way to recovery.

Philip White (1979), the Academy's admissions officer, conducted the Insurance Orchestra at St Martin in the Fields, with student solcists Charlotte Dodwell (violin) and **Naomi Boole-Masterson** (cello) performing the Brahms Double Concerto, and professor of viola, **Ian Jewel**, as soloist in Berlioz's *Harold in Italy*. On 15th May Philip will again conduct the orchestra, this time at the Queen Elizabeth Hall, with professor of piano **Frank Wibaut** performing the Liszt Concerto in E flat. The programme will also include the world premiere of Philip's symphonic study *The Day will Come*, especially written for the orchestra.

Last November the United Kingdom Harp Association presented a *Tribute to a Great Teacher - Daphne Boden* (Professor of Harp at the RAM) - celebrating Daphne's important influence on the rising standard of harp playing in the United Kingdom over the past two decades. Performers included The Royal Academy Harp Quartet (**Catherine Beynon**, **Julia Thornton**, **Anne-Sophie Bertrand** and **Emma Ramsdale**). All three British harpists who have been chosen to play with the European Community Youth Orchestra have been students of Daphne's (including **Catherine Beynon** and Aline Brewer), and Catherine and Anne-Sophie were both finalists in the World Harp Festival in Cardiff in 1991. Daphne has recently participated in recitals of poetry, prose and harp music with Dame Judi Dench and Michael Williams at the Royal Shakespeare Theatre, Stratford upon Avon and at the Camden Festival. She has also recently been involved in a series of recitals of words and music with actress Virginia McKenna, of *Born Free* fame, to raise funds for conservation charities such as Zoo Check, Elefriends and the Born Free Foundation.

Japanese composer Takemitsu's *Towards the Sea* for alto flute and guitar is released on CBS by guitarist John Williams and Professor of Flute, **Sebastian Bell** (1961).



(Photo Suzie Maeder)

Flute professors Sebastian Bell (left) and William Bennett

Composer **Edward Gregson** (1967) who teaches on the Academy's composition course will appear as resident adjudicator for BBC Television's *Young Musician of the Year* programme. Commissions for 1992 include a clarinet concerto for Michael Collins and the BBC Philharmonic Orchestra (from the BBC). A performance of his tuba concerto was given by the London Symphony Orchestra at the Barbican last year as part of the Shell/LSO Competition, and Edward also conducted performances of his *Of Men and Mountains* in Toronto Canada (broadcast on Canadian Broadcasting Corporation nationwide) and Gothenberg, Sweden (broadcast on Swedish Radio).

Professor of Organ **Arthur Wills** will visit Australia for his third recital tour in August/September this year. The main focus of his visit will be the Annual Keyboard Festival at the University of Newcastle in NSW, where he will give the Keynote Address and play the solo organ part at the premiere of his choral concerto, *The Gods of Music*, which has been commissioned by the University. Another commission to be premiered at the Festival is his song cycle for contralto and organ, *Eternity's Sunrise*, three poems by William Blake. He will also play recitals in Perth, Melbourne, Sydney and Brisbane.

The Academy's new electronics manager is **Euripides Georganopoulos**. After completing his 'conventional' music training at the RCM and the Guildhall, Euripides swapped his violin and grand piano for a stack of Japanese electronics. Since

then he has written music for a number of radio commercials, appeared on satellite TV and on pop videos as a member of the duo *Midas Touch*, and has worked with people such as Greek composer Vangelis and model Mandy Smith! Euri is in charge of the studio and music technology organisation at the Academy, and also recording of performances here.

Associate dean and director of the new B Mus course, **Jonathan Freeman-Attwood** combined recently with ex-Academy students, singers **Lynne Hirst** (1976) and **Kenneth Fraser-Annard** (1976) and pianist **Timothy Barrett** (1979) in a concert of music for voice, trumpet and piano, dedicated to the memory of **Philip Knowles** who died last year. The quartet is planning further concerts, and Jonathan continues to write articles on pre-Purcell chamber music and reviews of baroque music concerts.

Professor of viola **Roger Tapping** writes with news of the **Allegri String Quartet**'s new CD of the Brahms Clarinet and Piano Quintets with Canadian clarinetist James Campbell, and Dutch pianist Rian de Waal, which has been released on the new international CALA label. The Quartet recently toured Holland, including a performance at the Amsterdam Concertgebouw Kleine Zaal, with more tours to come this year, including three across the Atlantic, as well as a week's festival in Norway.

Finally, a note to say goodbye and farewell to members of the **canteen staff**, following the closure of the canteen for refurbishment; to **Megan Brady**, whose helpful and reassuring manner has supported everyone both on the Academy's switchboard and in the general office area over the past 31 years; and welcome to **Kirsty Ross** who has joined the staff of the Library whilst **Katharine Hogg** is on maternity leave.

RAM CLUB NEWS

Friday 29th May 1992
7.30pm

President's Social Evening
Song Recital

Mark Wildman (bass)
Alexander Kelly (piano)

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Every dog must have its day, and every Newsletter a Sports Report...

Student Union President and well-known football star Aled Jones writes...

As Jimmy Greaves says 'it's a game of two halves, and we expect 101 per cent from every player'... the Royal Academy of Music Football Team, known to the place across the Park as *Les Girls*, has had its usual wonderful start to the season with plenty of Spring in the usual Winter of discontent - but did it get us down? Well, yes, actually it did... Matches have been lost and won - against such heavies as the London Symphony Orchestra, the Barbican security team, those Americans from Regent's College who are trying to play us at our own game (they succeeded, of course), as well as the usual - Trinity College of Music and the other *Les Girls* over the Park.

Being musicians, you will realise that kit and non-contact are very important - brass players all sporting gum shields etc, arms and fingers being removed before play in case of bruising or damage. Tactics and other cheating devices are worked out in the Union Office late into lunchtimes - liquid replenishment being most necessary to aid potential 'scoring' as we 'compose' the 'movements' of our proposed 'symphony'.

Classic scores this season have so far been:

Aled Jones (singer - *two broken ankles*)

Andrew Dunn (trumpet - *broken collarbone*)

Joe Cooper (percussion - *15 nosebleeds and a fractured finger*)

David Pritchard (trombone - *broken ankle*)

Joe Izod (tuba - *broken ankle and sprained wrist*)

Matthew Holland (trumpet - *broken ankle*)

Mark Ashford (guitar - *broken knee*)

Richard Horne (percussion, aka 'The Turkey Platter Kid' - *severe indigestion*)

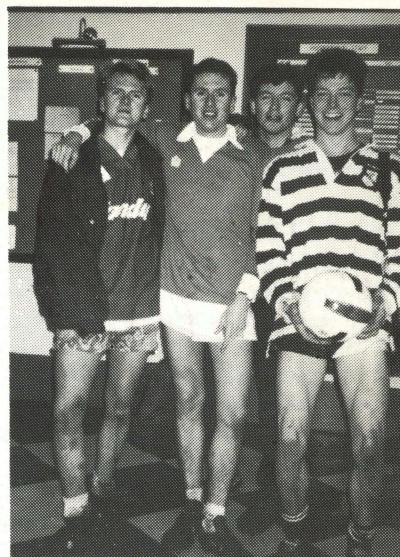
Adrian Bending (percussion - *ruptured spleen*)

Man of Each Match was and is undoubtedly Rambo violinist Richard George, whose defending abilities are in inverse proportion to the physical size and shape of everyone else. Richard has managed to remain totally undamaged throughout the season - so far - but on his one glory run towards the goal-mouth, totally mis-kicked the ball. Well done Richard, stick to defending next time!

We did manage a win or two - two matches out of five against the LSO; equal winnings with Trinity; a draw with the RCM and a real win against the West London Institute.

It is a great shame that the management of the Academy doesn't realise the importance and pride in which students hold our football team - lessons are always getting in the way, and we have never been able to field the same team twice! Oh well.

Postscript: If anyone is interested, the football team is looking for a lucrative deal in sponsorship for new kit.



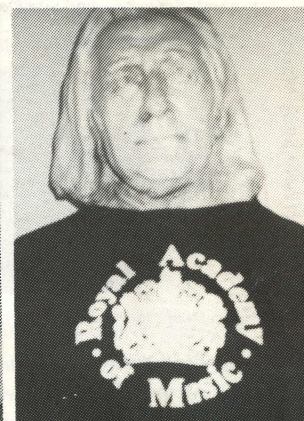
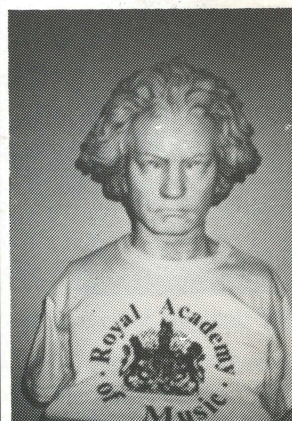
(Photo Janet Snowman)

Stars operators Aled Jones, Ken Reay, Charles Humphries and Joe Cooper



EVERYBODY'S WEARING ONE

(Photo Janet Snowman)



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